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THE SCHOOL
ART LEAGUE'S
ACTIVITIES

An exhibition of Industrial Design was held under the auspices of the School Art League at the Woman's Industrial Exposition in New York, from April 10th to 17th. The designs shown were the work of young women who have been recipients of the industrial art scholarships awarded by the League. They included drawings in pen and ink and in color for costumes and commercial advertising.

On the afternoon of April 16th, Dr. James P. Haney, Director of Art in the New York City High Schools gave an address at the exposition on "New Opportunities for Women in Industrial Art" in which he described some typical European Industrial Art Schools and told of the work which is now being done in this country.

Through its docent, Miss Helen Greenleaf, the School Art League of New York calculates that it has reached over 42,000 children in Manhattan and Brooklyn during the past season.

In addition to the visits which Miss Greenleaf has paid to the several schools there have been thirty-nine lectures given at the Metropolitan and Brooklyn Museums with audiences totaling over 10,000.

MORE
SUMMER ART
SCHOOLS

There would seem to be no dearth of opportunities to study art during the summer season. In addition to the summer schools enumerated in the May number of ART AND PROGRESS, attention is called to that conducted by Arthur R. Freedlander. This is at Vineyard Haven, Massachusetts, a most picturesque and charming old seaport town and will open its eleventh season July 1st.

The Art Students' League of New York conducts two summer schools, one in New York City under the direction of Mr. George B. Bridgman, and the other at Woodstock, New York, under the charge of Mr. John F. Carlson and Mr. Frank S. Chase. The former is for the Academic study of the figure, the other for the study of landscape and out-of-door effects.

Mr. Fred Wagner, of Philadelphia, is conducting a spring and summer class in

outdoor painting at Garrettford on Darby Creek.

At Sagatuck on the shores of Lake Michigan a summer class will be conducted by Frederick F. Fursman and George Senseney. And these are not all!

NEWS ITEMS

The Right Rev. D. J. O'Connell, Bishop of Richmond, was elected President of the Richmond Art Club at the recent annual meeting. Major Dooley, who served for fifteen years, declining reelection, was made Honorary President. Other officers elected were Admiral Harrie Webster, Vice-President; Mrs. Irving Clarke, Recording Secretary, Miss Sallie Fitzgerald, Corresponding Secretary, and Miss Adele Clark, Treasurer.

Arrangements have been made whereby the Students' School of Art of Denver, Colo., has become affiliated with the University of Denver, as the art school of that institution. A lecture course will be included in the next year's work in addition to technical instruction. Mr. Henry Read has been made dean of the art department.

Mr. Reed has recently painted a miniature of the late Mrs. Sarah Platt Decker, of national reputation as a leader in the woman movement, which is intended for presentation to Mrs. Decker's grandchild, the infant daughter of Mrs. Caldwell Martin. This work was undertaken at the request of a committee of the General Federation of Women's Clubs, and it has met with much approval among the members of the family, being considered a striking likeness and very characteristic.

The Museum of Fine Arts, Boston, has gotten out a unique form of announcement of current exhibitions in its Print Department. Instead of the usual printed notice, it has sent to members, etc., a post card showing a plan of the galleries with the name of the special exhibition in each.

The School of Fine Arts, Pratt Institute, held its Twenty-eighth Annual Exhibition of Students' Work at the Institute



NAVAJO COUNTRY

HERBERT DUNTON

RECENTLY PURCHASED BY A PRIVATE COLLECTOR IN PEORIA, ILLINOIS

in Brooklyn from April 29th to May 1st. This comprised work in commercial illustration and design, normal art and manual training, applied design and interior decoration, drawing, painting, pictorial and costume illustration, jewelry, silversmithing, chasing, enameling and architecture.

Under the auspices of the Arts and Crafts Society of Detroit and other local organizations, an exhibition of Stagecraft arranged by Mrs. Sam Hume of Cambridge, Mass., was opened in Detroit at the time the Drama League held its Annual Convention in that city.

At the Pan-American Union in Washington was exhibited during the early part of April a group of paintings by Alfredo Helsby, a Chilean artist. In this connection it is interesting to note that a feature of the Fine Arts Exhibit at San Francisco is a collection of seventy-five works, both paintings and sculptures by artists of the Argentine Republic.

A special exhibition of paintings and etchings by L. H. Meakin was shown in the Art Museum of Cincinnati from May 1st to 16th.

An exhibition of portraits by Cecilia Beaux was held in the Galleries of M. Knoedler & Company, New York, from April 26th to May 8th.

AN OPEN LETTER. À PROPOS OF "LENDING MUSEUMS"

TO THE EDITOR OF ART AND PROGRESS:

The interesting article in your April number by Mr. Alfred M. Brooks, on "Lending Museums" prompts me to add a supplementary note of a subject which has often occurred to my mind. We are planting the seed, so far as is within the power of those of us who are interested, in the development of Art Museums in the smaller cities and towns of our country, and also in encouraging the establishment of such Museums. Our people have an instructive taste and an innate love for pictures and statuary, and the only detriments to the realization of such Museums are, first, a proper and safe place for such displays; and, second, the prohibitive cost of ownership. The first objection I do not consider a serious one, given any town with local pride and the upper story of a bank building, or other fairly fireproof structure. The second objection seems to me not a difficult one to overcome by following out Mr. Brooks' suggestion of "Lending Museums," though perhaps on slightly different lines. The Museum of the Luxembourg in Paris, for example, is constantly loaning a large number of its paintings to the smaller provincial museums of France. Our own Metropolitan Museum has its cellars crowded with works of art which it is unable to display on

account of lack of space. Furthermore our artists have in their studios numbers of paintings stored which they would gladly have on exhibition, moving once a month, we will say, from one place to another, developing the local taste, and at the same time making possible the chance of an occasional sale.

In my own case, to speak alone of my copies—during my many years of study abroad I have taken deep interest in making careful copies in various museums of masterpieces which have appealed strongly to me. The originals can never be seen outside the cities where they are owned. These copies I do not desire to sell separately, but I hope they may go some day to a Museum in our own country, permanently. Eight copies from Velasquez in the Museum of the Prado, which I made in the summer of 1880; two from Tiepolo in the galleries of Venice and Milan; three examples of Rubens from the palaces of Genoa and the gallery of Antwerp; copies from Veronese and Carracci; and four from Van Dyke in the museums of the Louvre, Cassel, Dresden, and Turin together with copies from Tintoretto, Ribera, Franz Hals, Largillière and Nattier—all these are now in the store rooms of the Buffalo Museum, and I would willingly loan them to any of our smaller museums or galleries throughout the country, for education and entertainment, provided the expenses of transportation were defrayed and proper insurance assured. There are many of my fellow artists who have copies of the same character who would willingly do the same, and the influence of such an exhibition would be most educational. Such a collection, it would seem to me, should be kept separate from contemporaneous work and made a special exhibit; although the same could be done with modern work.

I make this suggestion through ART AND PROGRESS in the hope that the Federation or some private individual or Society may be inspired to inaugurate this ambulant Loan Museum, or a series of them, for the general advancement of Education in Art.

Yours very truly,
CARROLL BECKWITH.